

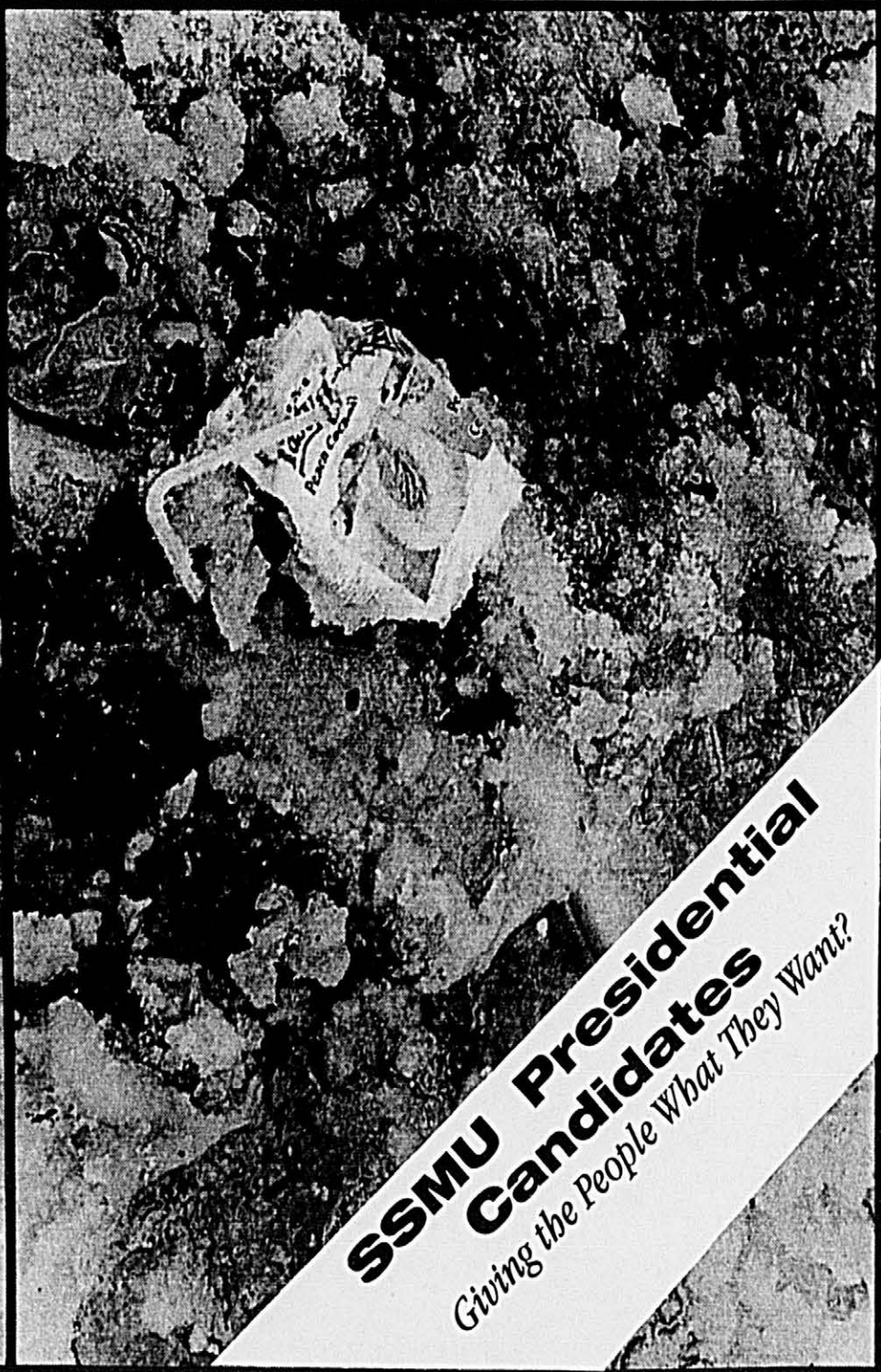
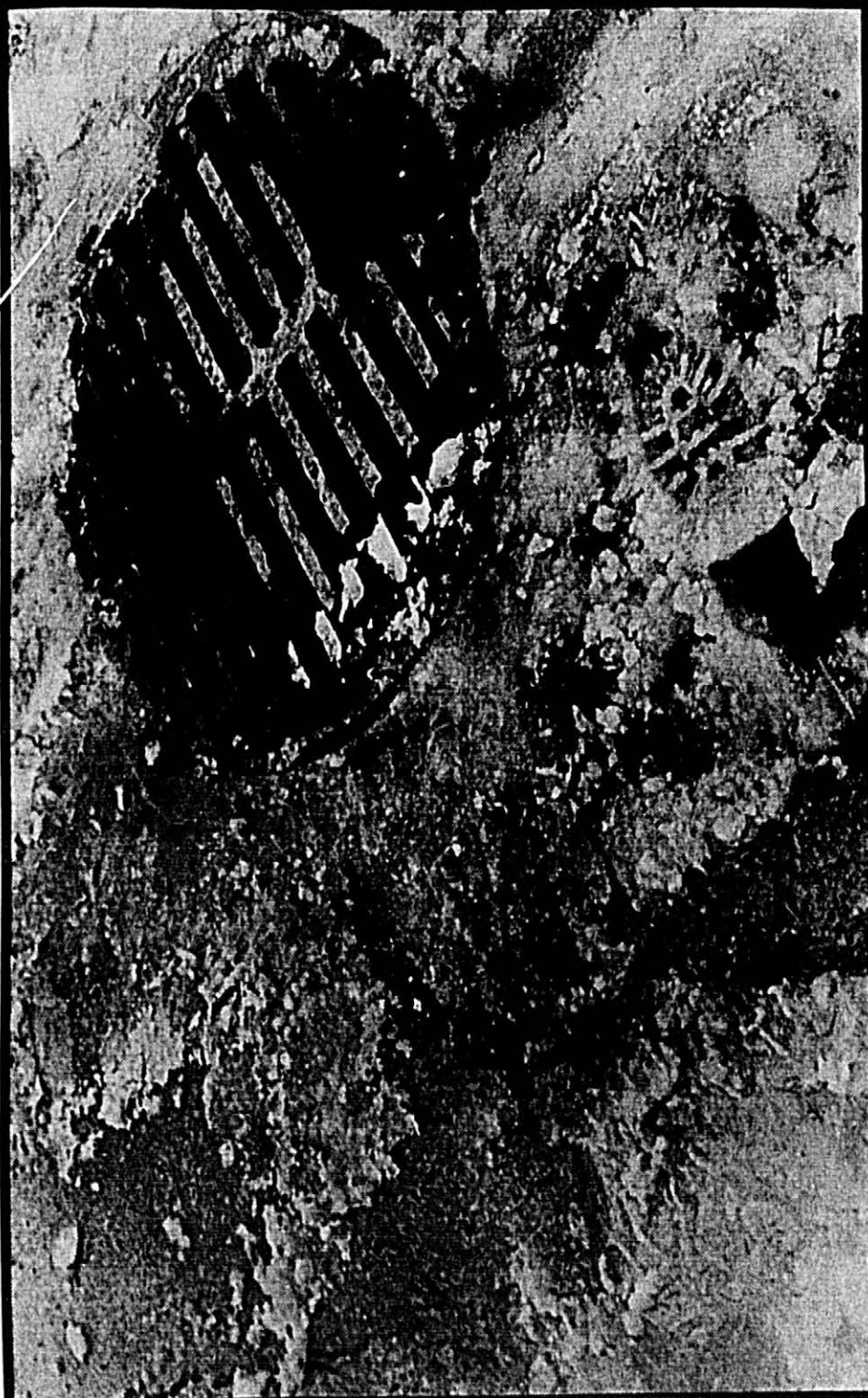


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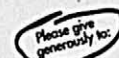
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Lost Highway

Travel into dementia with David Lynch

By Jonah Brucker-Cohen

When you go to see David Lynch's *Lost Highway*, don't expect to leave with a warm, glowing feeling. Lynch's latest offering is a dense look into avant-garde filmmaking where minimalism overpowers creative impulses. Set in Southern California, the film explores the collapse of the American dream where perfect marriages, secure neighborhoods, and friendly social communities are left to rot. Trading cohesive plot lines for horrific hallucination, Lynch focuses on distorting all sense of time, place, and linear reality.

Lost Highway is based on a screenplay by Lynch and Barry Gifford (who wrote the Palme d'Or winning *Wild at Heart*). The film opens on the seemingly quiet and humble life of the Madisons (Bill Pullman and Patricia Arquette). Pullman plays Fred, a dedicated jazz saxophonist whose failing marriage seems secondary to his command of blank stares and empty dialogue. Arquette's role as his film noir, bombshell wife recalls the icy Phyllis Dietrichson (Barbara Stanwyck) in Billy Wilder's film adaptation of James M. Cain's *Double Indemnity*. Glossy red hair, long silk nightgowns, and thick make-up add to her overwhelmingly melancholic demeanor. She is the definition of art crowd "blah" whose psychological and emotional attachments to her husband leave little to be desired. As the couple soon realize they are being watched (a videotape of the interior and exterior of their home appears on the doorstep), they become frightened and alert the authorities. Like most Lynch films (*Blue Velvet*, *Twin Peaks*), the use of empty space becomes a primary tool to build tension and intrigue. Unfortunately,

Lost Highway embraces this technique so fluently that the film slows down to a snail's pace. When the police are surveying the Madison's home they stop in the bedroom and ask: "So....Is this the bedroom?" A long pause and confused faces follow, and the audience wonders, "So....Why are they called detectives?"

As the plot shifts into its alter ego (it actually feels as if you are watching two films), a circuitous story line begins to unravel. Like most film noirs, a fiendish plot unfolds where Pullman is wrongly accused and sentenced to death for the murder of his wife. Balthazar Getty (who played Ralph in *Lord of the Flies*) stars as Pete Dayton, a young mechanic who mysteriously appears in Pullman's jail cell overnight. What follows are countless cameos including Richard Pryor as the owner of the garage where Pete works and Gary Busey as Pete's ex-hippy father.

Robert Loggia's character, Mr. Eddy, is

nothing more than a sick rich miser whose interest in pornography accentuates his banal tendencies. Although Mr. Eddy is sensitive enough to take young Pete under his wing, he nevertheless thwarts his male aggressive side by almost blowing the head off a reckless tailgater. When Pete meets Mr. Eddy's girl, Alice Wakefield (also played by Arquette), a torrid love affair unfolds. Consequently, the story begins to tighten on the lovers and their insistence that having enough money to travel somewhere 'exotic' will free them from harm.

Tying the two plots together is Robert Blake's (*Money Train*) portrayal of the Mystery Man. Portrayed as a strange, demonic character, he surfaces at obscure moments in the film to accentuate each character's imposing psychological stress. At one point in the film he insists to Pullman that he can exist in two places at once. He hands a cellular phone to Pullman, tells him he is at his house, and

says "Go ahead, call me". To simulate time's inevitable stop, an exploded cabin plays backwards while its shredded wood walls reconnect and reform. Much like the cabin, Pullman is reconstructed and placed back in the film for its final scene.

Once its all over, *Lost Highway* remains an ambivalent adventure with loose ends and unspoken details. Lynch's constructions have become so devoid of emotional attachment that his characters retain little audience empathy. With all of the gratuitous sex involved, the film seems to garner the critical analysis of a porno flick. The subtleties, nuances, and oblique camera angles only add to the cliché of independent filmmaking. You cannot do this in Hollywood and Lynch wants us to know. He has created a work that eludes convention by adhering to ideals whose aim is to shock. Consequently, *Lost Highway* preaches anomaly in its purest, most artsy form.



Body in the Lens puts it in perspective

A look back on 150 years of photography and the human body

by Lucy Atkinson

The Museum of Fine Arts' latest exhibit is a collection of photographs called *Body in the Lens*.

Spanning 150 years of photography from 1840 to 1990, *Body in the Lens* is an amazing collection of 200 photographs exploring the theme of the human body according to eight subjects: form, probes, idols, flesh, dreams, mirrors, others and politics.

Explored are the developments of body-oriented photography as over the last 150 years, from classical nude to scientific tool to contemporary art form. While *Body in the Lens* makes no attempt to present a systematic or comprehensive overview of body-oriented photography, it still provides an impressive look at the historical development of the art form.

Included in the exhibit are rarely seen works by noted photographers such as Man Ray, Edward Steichen, Diane Arbus, Imogen Cunningham and Bill Brandt as well as some Canadian photographers including Suzy Lake, Geneviève Cadieux, Jana Sterbak and Lynne Cohen. The collection takes an artful look at our collective obsession with the human form and the various meanings the body can take.

The exhibit explores different meanings and conceptions of the human body. This is especially relevant in light of such recent genetic 'advancements' as Dolly the sheep, the discovery of the gene for fat and the ongoing Human Genome project. Ours is a society that

is becoming increasingly atomized and divorced from the body while the body itself is being refigured and reconstructed.

As the exhibit's curator, William Ewing, explains, "evolution is being supplanted by technology."

Through photographs like Antonin Kratochvil's "Florida Sideshow," a grotesque image of an obese man lying in bed while onlookers gawk through the bedroom window, Matuschka's "Beauty Out of Damage," a self-portrait taken after her mastectomy, and "The Filipino Freak of Seven or Eight Years Old Having an Extra Pair of Legs Protruding from the Pelvis" (anonymous) the exhibit challenges Western notions of what is considered to be the perfect and normal human form.

The collection also includes many scientific and anthropological photographs that reflect our cultural obsession with the human form.

At a time when race and issues of ethnic superiority were high on the scientific agenda, the photometric studies of John Lamprey ("Malayan Male") and William and Daniel Downey ("Batwa Pygmy Family") serve as chilling reminders of contemporary racial issues.

Not only does the exhibit reflect our social obsession with the aesthetics of the human form, it also explores issues of meaning and significance at a time when the body has become politicized.

William Bell's American Civil War photographs, Tomatsu Shomei's "Nagasaki," an image of a Hiroshima victim's gruesome scar, and Dr. M. Aszal Ansary's image of a human fetus resting in a human hand are all shocking as well as provocative.

Aside from issues of the body, the exhibit looks also at the politics and aesthetics surrounding photography. The collection is worth seeing if only for the simple reason that because photography has never been unanimously considered an art form, too many prints and negatives are lost or destroyed. This collection is impressive not only because of the number of old photographs included, but because it proves that photography is indeed an art form.

Body in the Lens is showing at the Museum of Fine Arts until June 1.

erratum

In Monday's issue (Towards a new Shapiro, March 3), Don McGowan was identified as the only student on the committee to review Principal Shapiro's contract with McGill. There are, in fact, two student representatives on the committee: one undergraduate (Don McGowan) and one post-graduate student (Hugh Potter). The Daily regrets the error.

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editorial offices:

3480 McTavish St., Montréal, QC, room B-03, H3A 1X9

business and advertising office:

3480 McTavish St., Montréal, QC, room B-17, H3A 1X9

email:

daily@generation.net

business manager:

Marian Schrier

assistant business manager:

Jo-Anne Pickel

advertising management:

Letty Matteo, Boris Shedov

advertising layout and design:

Mark Brucker

editorial:

(514)-398-6784

business/advertising:

(514)-398-6790

fax:

(514)-398-8318

contributors:

Lori Braun, Jonah Brucker-Cohen, Kate Foster, Anup Grewal, D'Arcy Grewal, Jamela Jeeroburkhan, Rob Joannis, Jessica Lim, Jay McCoy, Ira Nayman, Paul "Karl" Reeves, Gil Shocbat.

co-ordinating editor:

Idella Sturino

co-ordinating news editor:

Zachary Schwartz

co-ordinating culture editor:

Kevin Siu

news editors:

Andrea Mason, Mark Ratner

culture editors:

Meredith Cohen, Mike Cullen

features editor:

Sonia Verma

cover by:

Lori Braun

daily francais:

Loic Bernard

photo editors:

Marc-Antoine Godin

layout and design co-ordinators:

Lucy Atkinson, David Rytber

office co-ordinator:

Andrea Cooke

project co-ordinator:

Mark Narron

information editor:

Vlad Nabok

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It Pays to Play: British Columbia in Postcards 1950s - 1980s

Canada Post

Exhibit examines a lost era of optimism

by Mike Cullen

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In a time before the Internet and video changed our perception of distant places with instant news and snappy soundbites and television was just coming into its own; postcards defined our view of distant places in what seemed like a very real way.

That optimistic "wish you were here" sentiment portrayed by British Columbia postcards is still very evident in our perception of Canada's west coast. Peter White's exhibit "It Pays to Play" examines the emergence of this ideology and how it is represented, repeated and thus entrenched into the Canadian consciousness through British Columbian postcards of the 1950's through 1980's.

As White points out, the 50's post-war era was a time of unbridled optimism, when ideas about leisure and the good life took root. Most of us who are familiar with the laid-back attitude embraced by Vancouverites know exactly what that means. But this attitude is the sort of "cultural capital" that White writes about as having appeared in B.C. postcards even long after the 50's.

While the postcards featured in the exhibition are grounded in a white, middle-class ideology of unlimited potential they capture scenes that portray the tensions between the "values of the good life" and "the needs and processes of heavy industry to support it," as White writes.

One such scene depicts smokestacks in the background puffing white clouds behind a burst of red and yellow flowers. "Industry and environment... Trail, British Columbia, Canada," says the caption on the postcard.

So innocently stated are those words that they seem written by a hand that didn't see the conflict apparent to us in retrospect.

Another boasts, "World's largest smelter," the postcard image showing off an industry that the region

believed was worthy of praise.

The leisure side of the exhibit boasts a similarly cheery outlook. One caption reads, "Vancouver's 'English Bay' beach - Canada's Waikiki." The land thus appears in proprietary sense; a playground and resource limited only by our own desires.

It is the view of the "natural landscape as a kind of personal property or, as one writer put it, 'a well-loved pet,'" reads an excerpt from White's book.

The bulk of the exhibit contains scenes where the natural landscape is subjugated to human presence and reshaping. Even when a road

Play," that comes from a commercial postcard made for a company that sold billiard tables. A fitting name considering that billiard is played according to manufactured rules on a surreally perfect green surface, just as B.C. is ordered by human hands and portrayed on glossy postcards - benign and waiting.

Postcards are intended to give a picture of an instant in time and thus always impart a timeless quality, but there is an overwhelming sense that history is not yet here. Log cabins and totem poles on street corners, pictures of Prospect point with its famous totem pole

play with B.C.'s heritage without admitting its concreteness and reality. They are captured in a manner that precedes the coming of a shiny new history, a history born out of the ideology of exploitation and growth.

Furthermore, the postcards have a highly touristic nature that speaks of a certain emptiness.

As White puts it, they "represent an attempt to discover an authenticity that has been lost in the modern

age, there is also the suggestion that tourism is inevitably disappointing or unfulfilling."

But this is the lot that B.C. has chosen and that the exhibit seems to expose. What threatens its still new baby-feel of optimism and potential is a simple changing of its ideologies.

But those ideologies are just as ephemeral as a postcard or a billiard table surface; paper thin and vulnerable to any scratches. Like those of Peter White.

It Pays to Play runs until March 23 at Orboro, 4001 Berri, Wednesday to Sunday, Noon-20h. Admission is free. Peter White's book, *It Pays to Play: British Columbia in Postcards 1950's - 1980's* is available at the gallery for \$28.95.



It Pays to Play
British Columbia in Postcards
1950s-1980s

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From Yeghoyan to Myers to Carter to. *An interview with the SSMU presidential candidates*

by Zachary Schwartz

With a voting seat on McGill's Senate and a voice on McGill's Board of Governors, the SSMU president can be a powerful voice for student interests. The Daily asked each candidate about the president's role in the power structure of the University, and how they think the president can effect change in the University.

Daily: What channels are there for the SSMU president to represent students' views to the University?

Tara Newell: An important role of the president is on Senate. We have 14 student seats there. What's really important is having a strong voice there.... As president, it's important to speak loudly and knowledgeably.

Unfortunately, the Board of Governors [BoG] controls the finances, and finances means programs, it means tuition, it means diversity, it means accessibility — it means all the things that make an institution function. Not having a vote means the president needs to work with them [the executive committee of BoG], but let them know that the students have a different opinion and perspective. The president needs to make them see the students' side of the issues, not just the finances.

What really bothers students and the Students' Society is we don't sit on the financial audit subcommittee of the BoG, where they make all the decisions on where the money goes.

Derek Prohar: Senate, BoG. . . [The Students' Society] articulates the students' views to the administration. Especially with these

We can't be screaming at [the administration] and throwing rocks at their windows: that's not going to get us very far anymore. . . I think you need somebody who can communicate on this level, who maybe knows a few people up there — who represents the students' views [and] who is unwilling to compromise them, but can go in and talk to these people on a one-on-one level instead of conflicting with them.

Araya Solomon: Deans, vps, Shapiro, you voice your opinions right to them. As students, we're coming here, paying our fees, basically we're subsidizing the university. We have to have a say on the [Senate]. It's worked out so that students have a certain amount of say.



candidate Derek Prohar

Student interests are the University's interests, too.

Daily: Because McGill's student body is so diverse, making sure that you can represent the needs of different groups is difficult. How will you make SSMU more inclusive?

Tara Newell: It goes back to providing services open to all students, available to all students and used by all students.

[We can] increase the voices of faculty associations — arguably they are much more in touch with their students. Faculty representatives [on SSMU council] are just liaisons between the two bodies; they're not necessarily working with and in touch with their students. [We should] include faculty associations in decision-making. . . [We should] look at the structure of SSMU to make it more inclusive. Francophone students are 20 per cent of the student body, and their voices aren't being heard. First year students — they are 3,000 students not represented by anyone. [We could] make a formal caucus and give them a rep to council, just as Arts has a rep.

Derek Prohar: . . . Bring SSMU back to the students. It's sad when you go to the students and they don't know what the hell SSMU is. It's in the way SSMU gets out to people. . . We need posted office hours, lunch with the presidents.

There hasn't been an audit into how SSMU can provide more services. We have this ability to get in touch with such small groups of people — you get views articulated a lot better through the fueling-up process, through

the grass roots process, and I see that as the role of SSMU. I see SSMU working in tandem with AUS, EUS, etc.

Araya Solomon: Consider what the interests are of the general population. I'm not disregarding the fact that there are groups, even small groups, that have great interests. . . As individuals and the student population we definitely should look at ourselves and realize that in discrimination you're not helping anybody. The SSMU has a role in that they make the student population aware of situations of discrimination, racism, sexism, etc.

Daily: Should council be restructured so that it's smaller, larger, the same size but based on different lines of representation, or not change at all?

Tara Newell: It definitely needs to be reviewed. After this year we've seen that people have concerns about it. . . It's an issue that needs to be addressed. Perhaps we need a three year plan or a long term goal where we can actually review it and ask ourselves who's not represented, who doesn't know what SSMU is, how to best approach the situation from here. We need as much input as possible. Currently students are not part of the decision making process.

I have the advantage of having been speaker of SSMU council. . . I've seen council at Western and Windsor, where they have like 80 people, and it's very efficient. I definitely think that SSMU has difficulty representing all students.

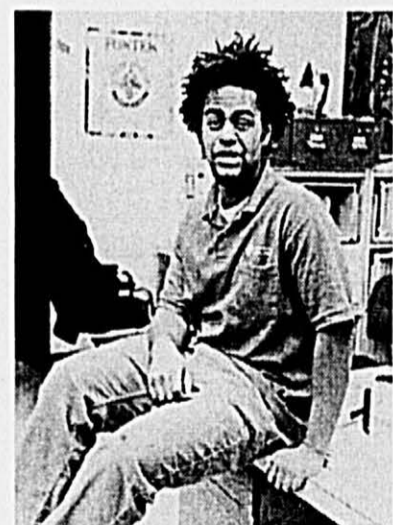
Derek Prohar: Council. . . it's not working. Let's look at alternatives. Council does have to restructure. Something has to be done with council. And students have to be better represented on council. Increased representation. . . does not necessarily mean an inefficient [council]. I'm not saying that's the way to go here. I think we really have to study this and see the best way to increase student rep-

resentation without making council more inefficient.

. . . If you have the agenda posted on the [the World Wide Web] or have them sitting in a box outside the SSMU office, the constituents can go to their rep and say, "This is important to me, this is what I think. . ." I think you can get a lot done before the council meeting.

Coming from a hockey team, [I believe] the president's like a captain. The captain sits down with every member of the team. You have a five minute meeting, you say, "This is what I want to get done." They [council members] may not agree with you. But at least you're making that effort to talk to them, and know what they feel. You're not forcing your views down their throat.

Araya Solomon: "I would like to see an external group look into that. There's a definite need to look over the constitution, but it's definitely not something you change over every year. I'd rather give it to a law student or an outside group to look over it to refine it and see how to get better representation of the student population. My theory is, you work with what you have, and you do what you can. There's a definite need to look through it.



candidate Araya Solomon



candidate Tara Newell

cuts [to education funding] you have to have student representatives on Senate and on the Board of Governors to articulate the students' views.

. . . A lot of people argue whether or not the marches, the protests, the strike from school accomplished anything. The governments say, "The students are protesting not being able to go to school by going to school, that's kind of stupid." I participated in the marches and the strikes. I believe in what they stood for. But a lot of bureaucrats can't understand that. . .

Hey Ladies! It's almost your last chance to make an appearance in the Daily office and drop off your best rant for our Bitch Space. Spin your tales of bitter annoyance and sweet, sweet retribution. Come on, when else will you be given the space to rant all you want, while your readers will want more, more, more (like we want more submissions)? Photo submissions and essays are also fab!



Something strange is afoot at the Circle K

Linklater and Bogosian
get busy in SubUrbia

Ira Nayman

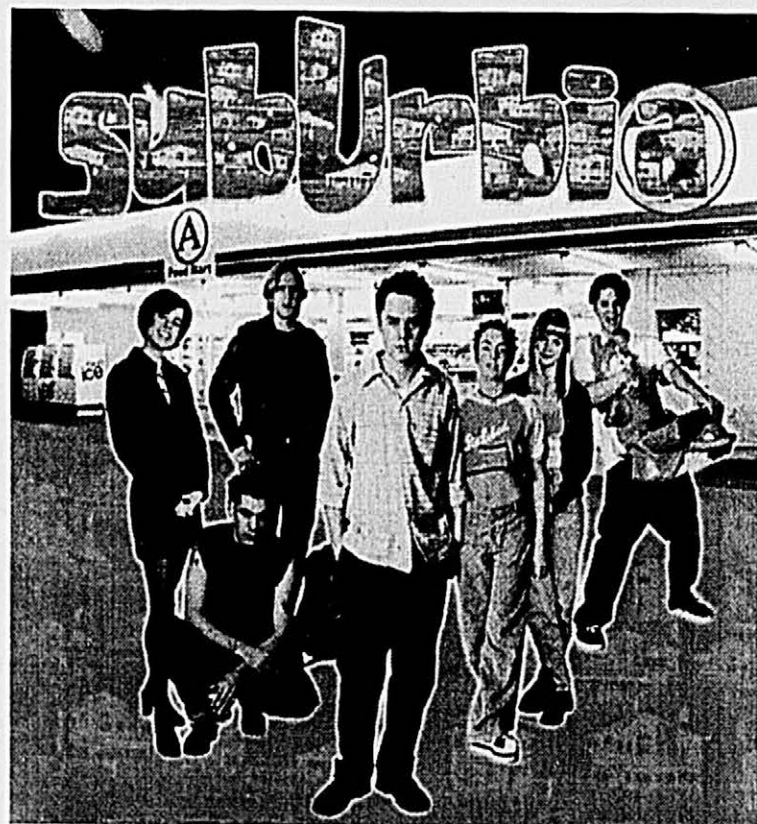
By now, there can be no doubt that the suburbs are the root of all evil. They spawn murderous wannabe television personalities (*To Die For*) or just plain deadly strangeness (David Lynch's *Blue Velvet*). Anybody who has seen a John Waters film knows that the suburbs breed all manner of anti-social weirdness.

Director Richard Linklater returns to explore this territory in his latest film, *SubUrbia*. He covered much of this material in his first two films, *Slacker* and *Dazed and Confused*, and it takes a while to figure out why he would want to go back to it. But the answer becomes evident: Eric Bogosian's screenplay.

Bogosian creates one-man plays for the stage (his last play to be adapted for film, *Talk Radio*, was directed by Oliver Stone). He has a great ear for dialogue, and his characters are fully developed, distinct human beings. Perhaps too distinct — at times, you have to wonder what keeps such wildly different people together as friends. But this is a minor quibble. It's easy to see the attraction of his work for a director, especially one who has already shown an interest in his subject matter.

SubUrbia concerns a group of twenty-something friends who hang out in the parking lot next to an all night convenience store (think *Dazed and Confused* or Kevin Smith's *Clerks*). One of the group formed a rock band a year earlier which now has a record about to go gold. When he returns to the neighbourhood with his black stretch limo and publicist, the ensuing reactions of some of his friends threaten to turn their simmering differences into open warfare.

Whereas Linklater's previous films were bright comedies that tended to gloss over his characters' emotional problems, *SubUrbia* deals forcefully with their alienation



Welcome to Suburbia

from the place in which they've grown up. The characters sometimes veer close to caricatures (the riot grrl, the stoner), but the film peels away deeper layers, revealing the reality behind the caricatures.

The acting in *SubUrbia*, which is uniformly excellent, captures the depths revealed in the screenplay. Giovanni Ribisi is strong as the tortured intellectual of the group. Amie Carey's feminist performance artist constantly energizes the screen. And Steve Zahn's comic relief, the closest the film comes to a caricature, provides a welcome respite from the intensity of the rest of the film.

Beyond the dialogue and character development, Bogosian blends serious drama with humour in a way that reinforces, rather than undermines, both. This delicate mix makes *SubUrbia* a film with constant surprises; not only does the moral centre of the film turn out to be an apparently minor character (the owner of the store where the kids hang out), but just when you think you know where the biggest tragedy is going to take place, Bogosian plays a masterful bait-and-switch manoeuvre on you.

Put two houses that look the same together on film, and you know you're about to see a critique of the suburbs. As such films go, *SubUrbia* stands out by the intelligence of its screenplay and the strength of its ensemble acting.

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Faculty of Nursing, Université de Montréal & Academic Co-director, Center of Excellence for Women's Health, Consortium Université de Montréal

Words and visions from the s

Across the country and around the world, many believe the pen is mightier than the dime...and can produce a dime or two, as well. Whether putting them together or selling them on city streets, homeless and poor people are finding viable solutions to panhandling by the creation of street newspapers.

Pauline Jensen has been selling Montréal's

Conscious of how randomly poverty strikes, L'itinéraire aims to present a more human image of poverty to the general public.

"Mainstream media can be very aggressive towards the poor," affirms Editor Serge Lareault. "These people had lives before they became poor and we respect that." Lareault encourages people to develop social responsibility towards the articles they write.

Gina Mazerole, journalist and vendor, appreciates that responsibility. "Writing allows me to present my own perspective [on an issue] and to see other points of view, too," she says.

Undergoing detoxification, Mazerole feels working at the paper helps her treatment by giving her self-confidence. "I would have never thought of myself in front of a computer," she declares. "Now I feel like the owner of my work."

Common mandates, different methods

Street newspapers are appearing more and more in major industrialized cities everywhere, unmasking the face of poverty in the so-called 'developed' world.

New York's Street News was the world's first street paper, founded in 1989. Next came



DAILY PHOTO BY LORI BRAUN

GABRIELLE GIRARD, MULTI-TASKED L'ITINÉRAIRE STAFF MEMBER

monthly Journal l'itinéraire for about four or five months. "It gives me some income, which is sometimes hard to come by," she says shyly.

Founded in 1992 by the l'itinéraire community group, Montréal's only street peoples' newspaper is part of an elaborate initiative to reintegrate the homeless and other economically disadvantaged people back into society. Assuming more than two people read each copy, it boasts an estimated 50,000 readers.

Vendors receive 15 papers for \$15 which they sell for two dollars each. Their photo is taken and they are 'presented' to readers in a short profile text that they often write themselves.

Similar selling systems exist for other street papers. Sometimes vendors receive their first copies of the paper free and the 100% profit they make can buy additional papers to sell. They often receive a badge to formalize their employment.

Self-respect and responsibility

L'itinéraire claims it goes further than many street papers because poor people not only sell the paper, they participate in the writing, administrating and publishing as a whole. Street people provide 60% of the articles.

"We keep a friendly approach to people who come in wanting to sell the paper," says Gabrielle Girard, L'itinéraire staff member.

Like many volunteers and paid staff at street papers, Girard juggles several jobs: public relations, photography and writing. A mother with a BA in journalism, she herself has lived through difficult times. "[Poverty] can happen to anyone," she says, "It's easy to drop out of the system and get caught in circles."



The Big Issue of London in 1991. Claiming an English circulation of over 250,000, it has exploded all over the UK to the South West, Wales, Scotland and Ireland. Its newest off-spring started in Melbourne just last month.

A. John Bird started The Big Issue with financial help from Body Shop owners Anita and Gordon Roddick. According to Bird, although "[The Big Issue] allows homeless people to voice their opinions," the magazine is more of a charitable organization that "campaigns on behalf of homeless people and highlights major social issues." About five of the forty-five pages are reserved exclusively to homeless writers and issues.

With a common mandate to help the poor help themselves, papers differ widely in their approach to such empowerment.

For Michael McCarthy, founder and editor of Canada's first street paper, Spare Change in Vancouver, these newspapers need

Poor and homeless reclaim voice with street papers

by Michael McCarthy

to run "like a business with marketing, planning and research."

Spare Change plans to be a publication of social change, explains McCarthy, increasing its focus on youth. "There is no future when [a paper] is about the past," believes McCarthy. He wants the paper to be about "positive news, positive solutions and projects that work."

At Edmonton's street paper, Our Voice, Wendy McPherson is not so convinced. "It would be nice to talk about job creation, but where are the jobs?" she asks. According to her, 'Our Voice' is more concerned with "communicating the reality of financially marginalized people to the public."

While most papers attempt to provide both an income and a means of expression to the street people they service, Toronto's Outreach Connection is geared towards making money. It publishes 14,000 copies weekly.

"I'm doing this to make money," says Director Ted Fine. He believes the content of the paper does not matter, as long as vendors can sell it.

"I don't give a fuck about the writing, I don't even read the stuff," he admits. "But if anyone hassles me for that, I'll just deny I ever said it," he adds plainly.

According to Cathy Crowe of the Toronto Coalition Against Homelessness (TCAH), Fine's attitude comes across clearly in reading Outreach Connection. "People [working against poverty] are pretty disappointed in the paper," she explains.

Crowe does not see this paper offering very much to street people. "You talk to people selling the paper and it's clear they have no connection to how it came to be...it's too bad because there's so much talent on the street."

Fine says Outreach Connection does allow poor people to make money if they're willing to "help themselves. Just don't lean on me," he warns.

He says anyone can write for the paper, but vendors never do because "they're just out to make a buck." As in many street newspapers, writing is not remunerated.

At Spare Change Vancouver, the lack of homeless writers and administrators is "a spectacular failure" for McCarthy, but he says

"street people need to be paid."

With the one-woman staff of Jodi Pallagi, The Voice in Ottawa manages to provide honorariums to frequent writers. The paper publishes opinion columns, news, comics and poetry written by and about street youth.

"Selling isn't for everyone," admits Pallagi. "Those who don't sell can help put the paper together. They won't make as much money but they still get involved and it's a good reference to have."

Apolitical?

Just as style and emphasis can vary between street newspapers, so can their political orientation. Despite objectives to empower the poor and marginalized, many papers claim to be apolitical.

Editor of Edmonton's Our Voice, Keith Wiley calls his paper non-political because

Gina Mazerole, journalist and responsibility. "Writing allows perspective [on an issue] and

they do not cover elections or openly take party platforms. "Buyers [of the paper] need to hear the truth, so we need to be objective," he justifies.

Similar to other street-papers, Our Voice is financed by buyers, advertisers and charitable organizations which do not always advocate 'political positions.'

Lareault says, "We have evacuated politicians and political discourse from l'itinéraire. That's for mainstream media." Although the Montréal street paper does much coverage of the government's social reforms, Lareault still claims to be non-political and "more socio-humane."

Such responses are unsatisfactory for Timothy Harris, editor of Seattle's Real Change. "If you're not being political, you're basically building a business off the backs of the poor," he retorts.

Harris appreciates the value of presenting a more realistic and human picture of the poor because much anti-poor legislation existing in the U.S. is due to misconceived notions of who the homeless are. "But the real meat and potatoes is political," he affirms. "It's a political problem, though not everyone wants to hear it."

Poverty and homelessness

Ellen Denoncourt, a nurse with the Homeless Team of CLSC des Faubourgs, says it is difficult to determine how many homeless people there are on the

streets of Montréal. The most recent studies estimate between 8,000 to 13,000 people using a shelter at least once a year. There are presently 1,000 beds available in Montréal but they are not always full. No matter what the numbers are, says Denoncourt, "it's still a drastic problem."

In Toronto, the TCAH estimates a rise in the "underhoused" from 25,000 to 40,000 over the last few years. This does not just include the homeless, but also panhandlers who live

With a common mandate to help the poor help themselves, papers differ widely in their approach to such empowerment.

street

in precarious housing conditions.

In a city with less than a 1% vacancy rate on all housing, finding something 'affordable' is very difficult, especially for those struggling around the poverty line.

"Come the first of the month," explains Crowe, "people need those welfare cheques to pay for housing."

However, in Vancouver, McCarthy is very cynical about the Welfare State. He does not believe lobbying achieves social change. "You need access to credit and to micro-entrepreneurship... you can't look to the government," he proclaims.

Fine in Toronto does not think people can blame the government for poverty. "Some people make their beds," he remarks. "As soon as you give them their [welfare] cheque, they stop working."

These criticisms of the welfare system are

**and vendor, appreciates that
ws me to present my own
to see other points of view,**

common amongst street paper workers. Although not always favoring its abolishment, they are often adamant that their publication is more effective in helping those who are the most hard hit by government cutbacks and rising unemployment.

Fine is full of statistics. Based on his expe-

rience with street people, he estimates "70% are mentally ill" and "30% are perceptually unemployed."

But Denoncourt estimates that about 35%-40% of homeless people have psychiatric problems. "And that is very approximate," she qualifies.

McCarthy feels great hostility between his paper and what he calls Vancouver's "poverty industry," meaning the network of shelters, soup kitchens and activists who service and advocate street people. He believes such services create a dependency which Spare Change allows the poor to break.

In Seattle, Harris criticizes such approaches to social services. "It's really easy to [be] glib, but you need to be cautious when making statements like 'the poverty industry,'" he warns. According to him, although there are "some self-interested bureaucrats," this does not mean that human services eat away at the poor.

The Homeless Team at CLSC des Faubourgs tries to do just the opposite, providing health and social services to people generally excluded from society. "Homeless people are entitled to the same services as anyone else," says Denoncourt. "We don't want to have a parallel, marginalized system [for them]," she adds.

Staff at L'itinéraire maintain good relations with other agencies in the street people com-

munity and advertise at different shelters and kitchens around Montréal.

Solutions for the future

Whatever causes the cycle of poverty, most street publications claim to be a viable way out. As the street paper initiative grows larger, many see big plans for the future.

With an eye on the success of The Big Issue, McCarthy envisions a worldwide Spare

Change network focusing on youth's self-employment.

Pallagi wishes to maintain the street youth focus of The Voice, but hopes to integrate kids from different socio-economic backgrounds into the newspaper because "all youth go through problems."

L'itinéraire is busy expanding Internet access at its Café sur la rue, established in 1990 as a meeting and eating place for vendors and others in the community. The electronic café would provide information for recently impoverished poor, including lists of aid resources and government information. Girard stresses that the information superhighway "is not just for the rich."

Most street publications are somehow linked to the Internet. Like L'itinéraire, Real Change and The Big Issue, many have their own Web page and links all over the world. There is a good deal of communication amongst street newspapers, such as the North American Street Papers' Association and the



A PAPER FROM EDMONTON



PAULINE JENSON SELLS L'ITINÉRAIRE
OUTSIDE BEAUDRY METRO

International Network of Street Papers, which held its recent congress in London.

For people like Gina Mazerole who are trying to reestablish themselves in mainstream society through journalism, these media links could prove helpful. "I'm practicing here. Maybe someday I'll get a real scoop to sell to another paper."

For more information on street publications see:

<http://www.v-planet.com>

<http://www.speakasy.org>

<http://big-issue.avonibp.co.uk>

happening

Extra! Extra! Read all about it Media Black- out

-by Gil Sochat



Like me, on your first week back at school, your senses have probably been assaulted by the overflow of information posted on bulletin boards around campus. Most of the posters are campaign ads for candidates running for student council who pitch their smiling faces on crude neon paper. In this sensory overloading environment, it can be easy to miss the poster put out by McGill's Quebec Public Interest Research Group (QPIRG), advertising a talk by lawyer Clayton Ruby entitled: "Conrad Black & the Concentration of Media Ownership in Canada." It features a portrait of media mogul Conrad Black, metaphorically stuffing his face with junk bonds,

bank loans and the Southam newspaper chain in which his company, Hollinger, Inc., has recently acquired a majority of shares.

The left has been waiting about the corporate control of the media since the days of Marx. He stated that corporate control of the press was a means with which the 'bourgeoisie'

could control the ideology of the masses and in that way pre-empt class based action, which he saw as inevitable. Today, public interest groups like McGill's QPIRG and the Ottawa-based Council of Canadians have taken up the issue of media control. They are determined to stop Southam's ever-increasing ownership of newspapers across Canada. Currently, Southam owns the majority of newspapers across Canada, including the Montréal Gazette, as well as Saturday Night magazine.

Now, the Council of Canadians, a left-of-centre citizens' action lobby group, has decided to challenge Black's virtual takeover of the Southam chain. The groups has hired Ruby, a well-known human rights lawyer, to challenge the takeover on the grounds that it violates Canada's anti-trust laws.

The group states that Black's hunger for media control is "destroying the editorial diversity" in Canada and, as such, "threatening democracy and freedom of expression," as well as Canada's democratic institutions. Ruby seems to agree, arguing that Black is placing an ideological straight jacket on divergent opinions in Canada.

Although the Council of Canadians may be overstating the case for effect, there is no question that the media landscape has changed quite dramatically since Black has taken over Southam. In the case of the Montréal Gazette, for example, Black was quick to purge the paper of its liberal editor Joan Frasier. Within weeks of the takeover, right-wing columnists like Andrew Coyne, Barbara Amiel (Black's wife) and everybody's favorite trickle-down


economist, McGill professor Bill Watson, began appearing regularly on the Gazette's pages.

The Financial Post, another Southam paper, perhaps best exemplifies Black's own political views. It is one of Canada's most conservative newspapers. A recent March 4, editorial headline reads: "Obsessive corporate tax critics ignore basic realities." The editorial attempts to make a case for cutting Canada's scandalously low corporate tax rate. (Ironically, when Ruby delivers his lecture on March 12, in the Law Building, copies of the Financial Post will continue to be distributed in the Bronfman lobby — for free. The papers have been delivered to Bronfman daily for the past few months.)

The nineties, with their many government cutbacks, have seen the left battling the right for the hearts and minds of Canadians. In this environment, the question of who controls the media is a hot one. As the case may be, Black's heavy-handed style of ownership and powerful personality has inflamed the passions of many Canadians concerned about his growing political and economic clout in Canada.

Clayton Ruby will be speaking for the Council of Canadians at Concordia University's Hall building, 1455 De Maisonneuve W, room H-110 on Wednesday, March 12 at 19h30. He will also be speaking at the Moot Court Room of McGill's Law Building on March 12, 12h30.

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Cd reviews

Compilation — Go Kart vs. the Corporate Giant

(Go Kart/Cargo)

Here we have a compilation of indie pop-punk in the true sense of the word: a whole pile of lesser known bands that have never had the benefit of the big label push. Perhaps indicative of the general independent music scene, there is a larger representation of bands with women in them, and overall they tend to outshine some of the more run-of-the-mill lounge guy pop-punk.

The compiler of this album never wanders far from the shit-ridden sidewalk of that punk/hard rock format we've grown accustomed to,

and although the sunshine is welcome, some crap must unfortunately surface. Listening to this album means stepping carefully.

Naturally, there is an exception to the ubiquitous pop-punk — the lounge piece "I Shot JFK," by Black Velvet Flag.

Actually, most of the tracks on this record that work are the 'joke' songs: "Morrissey Must Die" by the Meatmen, the Lunachicks' two offerings, and a band with the amazing name The Voluptuous Horror of Karen Black, doing "Chopsley, Rabid Bikini Model." This fits in fairly well with the overall cartoon theme set up by the cover art and the Go Kart Guy comic in the booklet, along with the worst



reviews they've ever received (a feature that I dig). For instance, courtesy of Eddie from *Buzz Magazine*, "This is a load of shit. I'd like to find Black Velvet Flag and kick their mellow angst asses all by myself."

— Jay McCoy

Reservoir

(Zero Hour/Koch)

The drone phenomenon has been crazily cross-pollinating, skittering from its traditional roots in world music to experimental electronica and, now, coming to an independent label near you, the sounds of someone noodling vaguely interesting synth notes over top of his mom's vacuum cleaner.

What is it about an incessant underlying tone that has so many people, myself occasionally included, so fascinated? Is it because through these means, self-indulgent home recorded music is once again answering the chal-

lenge of the studio wizards? This particular album shows that it is indeed not at necessary to have a studio packed with technological G.I. Joe hardware to create viable "isolationist" aural environments, if I can go so far as to classify it as such.

Here, one of the members of Space Needle use the humble building blocks of a Korg-Delta synthesizer and a drum kit to create a playpen just as rich as the ones created by spoiled studio kids. Unlike many artists, Reservoir seems to lean a little closer to the 'happy' chill side of things; the tracks

(songs?) are very comforting bits of synthetic ambiance, but unfortunately not the most challenging music ever produced. I shouldn't say anything about the amount of technical skill involved in making this — the world of 'art' has seen far less talented people earn huge amounts of credit on a sole idea — but sometimes, as in this case, the minimalist approach comes off as being, well, thin. Still, if you like an indie approach to otherwise high-tech ambiance, here's the disc for you.

— Jay McCoy

HAPPENING

100% Chickville: not 100% pure motives, but 100% cool!

When first informed of this Saturday's 100% Chickville Night, I was surprised to hear that an event designed to feature women performers was being organized and produced by men. Appropriately scheduled, the event will be celebrated on International Woman's Day, Saturday, March 8.

Although they claim the idea was created with the best interest of women in mind, it seems like the organizers are capitalizing on the date's significance. However, co-owner of Hear and Now productions Ian MacFarlane contends that he is merely providing a forum where women can express themselves, and that his involvement in the evening will be slight.

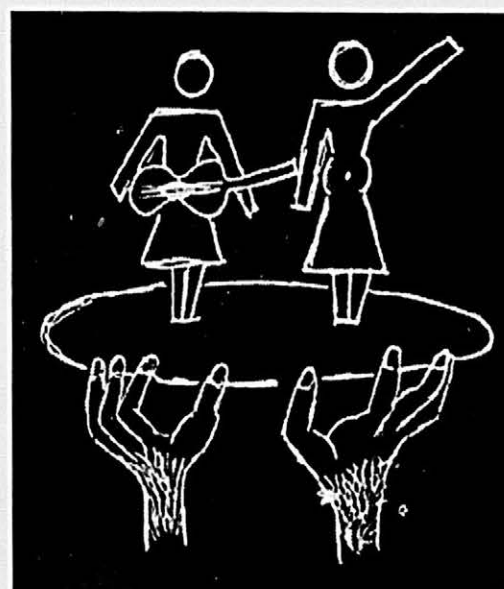
"This is an opportunity for me to give my women friends a chance to do this," explains MacFarlane. "We're bringing it together, but it's up to them to create it."

Ostensibly, MacFarlane and partner Terrence McCavour's intent is altruistic. However, in reality, women artists need not depend on men to provide an opportunity for the production of all women shows. According to MacFarlane, his privileged position as a male in the entertainment industry allows him to act as a catalyst facilitating the gathering of women performers.

However, his perception of his position in the arts brings to mind women artists such as Ani DiFranco who create their own production companies along with the highly successful

and well attended GirlSpit-a women centred performance space created by Montréal local Zoe Whittle.

Nevertheless, 100% Chickville Night promises to be a great night



of entertainment with both English and French speaking women

Moby — *Animal Rights*
(Elektra/Warner)

Richard Melville Hall may have started out in guitar bands, but the public who know him as Moby made him rich and famous for such anthemic technosoul opuses as "Go" and "Next Is The E." Three or four years ago, Moby's sampled soul vocals and hyperspeed melodies ruled rave dancefloors. Ah, but how the mighty have fallen: Techno has become stale and formulaic, and most producers have sulked back to their studios, smarting from critical and popular desertion to jungle and trip-hop. While techno artists try their best to incorporate junglist and downtempo styles into their tunes, Moby has instead decided to resurface as a guitar-wielding industrial punk.

Animal Rights uses drums, distorted vocals and lots of guitars to let the world know that Moby is big and mean and, like, really pissed off. Nonsense. This record proves only that, despite his moniker, Moby is a tiny little man who can't sing and writes terrible songs.

The title of the album and Moby's preachy liner notes suggest that this record is a political statement, but the songs are invariably about Moby's romantic torments. So, we get song titles like "Someone To Love" and "Come On Baby." And no, I don't think he's joking, especially when his lyrics reveal him to be ever so earnest (painfully so, particularly for the listener). Though they're intended to be monolithic slabs of raging guitar, these songs hold none of the menace of old hands like Godflesh or Ministry.

Fortunately, the few moments where Moby forgets about trying to be Slayer show that the man is still capable of producing beautiful, shimmering instrumentals ("Alone," "Dead Sun"). The four or five ambient tracks are excellent, but they just can't justify sitting through the terrible pastiche of industrial-metal and leftist punk that makes up most of *Animal Rights*.

— Rob Joannisse

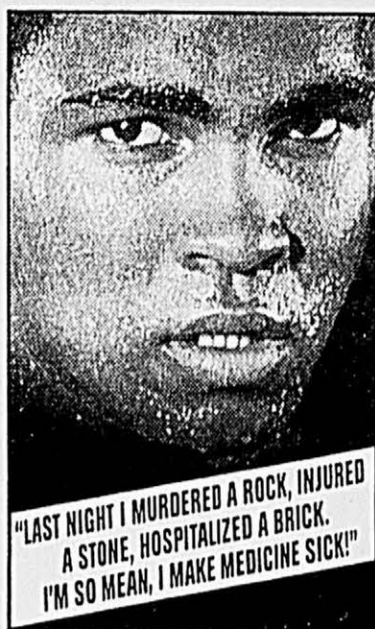
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by Jessica Lim

performers. Although there will be a few men accompanying some of the performers, the lineup is composed predominantly of women. A variety of acts, such as spoken word, live music, belly dancing, and poetry reading will be showcased.

"The setting will be mellow, and loungeish," describes MacFarlane. "There will be candles, vegetarian food, and a small stage."

Organizers of the event predict a successful evening as they already have already made plans to continue 100% Chickville Night on a weekly basis. Following this Saturday, every Wednesday will feature a 100% Chickville Night. Performances will be on a smaller scale with only four to six booked acts a night. However, the planned performances will be followed by an open stage.

"This Saturday is a launching for the Wednesdays," says MacFarlane. "From that point on it will be put

in the hands of female organizers."

A performer of this Saturday's show, musician Deborah Ann does not view the event as political, and emphasizes that the night is primarily for the expression of art.

"I'm a musician first, and a woman second," declares Ann. "...Music brings people together... It should be a great night of entertainment."

For many of the performers, this Saturday may not be the great event that creates solidarity between women artists of Montreal. Despite the pseudo-Liberal aims of the organizers and their borderline exploitation of the idea of a woman-centred space, 100% Chickville Night will nonetheless feature a number of talented artists and will be a gig that should not be missed.

100% Chickville Night is at The Unicorn, 3901 St. Laurent, info.: 281-1225

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Here we go again

Will Pierre Bourque destroy Chinatown further?

by Anup Grewal

When Montréal Mayor Pierre Bourque unveiled the City of Montréal's Chinatown Development Plan last September, it met with mixed reactions from residents and activists in Chinatown.

While the Mayor lauded the plan, saying, "I believe in the economic development of the Chinese community in Montréal," critics in Chinatown saw the plan as new wine in an old bottle — one which has been flavoured by a history of the City's arbitrary decisions curtailing Chinatown's natural expansion and ignorance about its commercial needs.

Kenneth Cheung, president of the Montréal Chinese Professional and Business People's Association, told the *Gazette* last October that Bourque still fails to grasp Chinatown's fundamental problems.



COMMERCE OR CONDOS FOR MONTREAL'S CHINESE?

Bourque's plan is aimed at improving the parking spaces in Chinatown, making land available for the construction of at least 500 housing units, widening sidewalks, renovating buildings and setting up "Chinese-style street lamps" to make the area more attractive.

The plan also aims to change the zoning laws governing Chinatown's commercial enterprises from the current 10 block boundary of Jeanne-Mance street to the west, Saint Dominique street to the east, René Levesque to the north and Viger to the south. The new boundaries would be Bleury street to the west, Saint Elisabeth street to the east, René Levesque to the north and Viger to the south.

This, said the Mayor, will "consolidate" the commercial core of Chinatown and help bring in investors from Taiwan, Hong Kong and Shanghai who have been turning away from Montréal in the past few years in favour of the much larger Chinatowns in Vancouver.

But critics such as Cheung say the plan is flawed because it does not go far enough to lift restrictions on commercial expansion and instead, with its focus on residential development, aims to ghettoize Chinese Montréalers into living in Chinatown.

"It's counter-productive to develop

a residential vocation for Chinatown. Chinatown has one and only one vocation, which is commercial," comments Cheung.

A growing community

Chinatown has been a part of Montréal for a long time. In fact, says Dinu Bumbaru, Director of Programs at Heritage Montréal, "this is one of the oldest parts of Montréal."

People of Chinese descent first came to Montréal in the mid-nineteenth century, though not in significant numbers until the 1880s. The majority of these largely young, male Chinese came in search of better opportunities in eastern Canada after working on dangerous railroad construction and gold mining jobs in Western Canada. They were also drawn to the city because of growing dis-

criminationary legislation in the 1880s towards Chinese immigrants in the United States.

This group of Chinese males, originating from the villages and rural areas around Canton in Guangdong province, settled in the area which is cur-

rently Montréal's Chinatown, mostly on present day Jeanne Mance, St. Laurent, René Levesque and Viger streets.

They found commercial opportunity in opening laundries and then later in small stores and restaurants.

As the population of Chinese people in Montréal continued to grow in the early and mid-1900s, so did Chinatown. In 1949, Canada's discriminatory Chinese Exclusion Act was finally repealed after 26 years. The mostly male make-up of the Chinese population in Montréal and other places, changed as more women came to live with their husbands.

In 1949, there were 3,000 people living in Chinatown, which was then beginning to look much like it is today, occupying the area between St Laurent and Jeanne Mance going east-west and René Levesque and Viger going north-south.

There was even a Chinese hospital in the area, built in the 1920s when Montréal hospitals refused to take Chinese patients during an influenza epidemic.

However, starting in the 1950s, as many families moved into the suburbs, the population of Chinatown declined. By the mid-80s there were 50,000 Chinese people living in Montréal, but only about 300 were in

Chinatown.

But the area continued to thrive mainly as

According to Dinu Bumbaru, Programs Director at Heritage Montréal, the attitude of the Drapeau administration was that Chinatown was "a creeping ghetto that had to be stopped."

And according to Concordia University sociologist Kwok Chan, the consultant who recommended the site

for the Palais de Congrès chose a location near Chinatown because the Chinese would "offer the least resistance."

The fact is, the current boundaries of Chinatown were artificially imposed on the area by the City of Montréal in the 1970s and 1980s.

a commercial district and a cultural location.

Hemmed in

Chinatown's continued vibrancy is mitigated by one disturbing fact — its size. It covers a stretch of 10 blocks with many dilapidated buildings which carry "for rent" signs.

Considering the growth in population and the recent trend of Hong Kong and mainland Chinese investors putting money into overseas Chinese areas, the size of Montréal's Chinatown doesn't make sense.

The fact is, the current boundaries of Chinatown were artificially imposed on the area by the City of Montréal in the 1970s and 1980s.

In the 1970s and the first half of the 1980s, then Mayor Drapeau's visions of grandeur for Montreal led the city on a path of big development projects — many of which led to the carving up of Chinatown.

Making Chinese "welcome"

The negative effects of Drapeau's incursions are still being felt today. According to an informal survey done by the Québec Chinese Restaurants Association, over a dozen businesses have closed down or changed hands. Rent continues to be high and many buildings are suffering from decay.

It is these problems that people in Chinatown are hoping the final draft of mayor Bourque's Chinatown Development Plan will address. But no one is sure what will happen.

Sam Boskey, an opposition councilor for NDG says that "It seems like the City is trying to make the Chinese feel that they are welcomed in Montréal"

But according to some, until Bourque takes steps to repeal zoning restrictions made by by-law 6513, Chinese will not feel "welcome".

And others such as Bumbaru criticize the City for taking a 'big development approach once again. "What is needed in Chinatown is the restoration of old buildings," he comments.

Bumbaru goes on to say that part of the problem with Bourque's plan is that

it does not recognize Chinatown as an integral part of the city. "I see a kind of instant feeling for Chinatown, like it was something that just recently came along."

Bumbaru fears that this 'instant feeling' will lead to development for a quick buck rather than the enriching development that Montréal's chinatown needs.

But there is hope yet. At least, concedes Bumbaru, the Bourque administration is willing to consult with the public and not just change the face of Chinatown on its own, once again.



Daily Photo by Lucy Atkinson

Between 1974 and 1984, the Ville Marie tunnel, the Complex Guy Favreau and the Palais des Congrès all blocked any commercial expansion of Chinatown to the north, south and west.

By 1984, the only way for Chinatown to grow was eastward along its main artery on la Gauchetière. However, in October of 1984, the Drapeau administration announced zoning by-law 6513, dictating that no commercial development could occur on la Gauchetière past St. Dominique street. This area was to be reserved for strictly residential purposes.

Throughout, the City refused to consult the business owners and residents of Chinatown.

Transcending

Polka

Life Love and Spirituality in Jordi Rosen's Music

by D'Arcy Grewal

On a Saturday night in the not too distant past, I stopped off at the Miami to have a couple of drinks. Upon entering, I noticed that a band was setting up in one half of the bar, so I found a seat and settled in to listen to some local colour. Suddenly a group of musicians congregated in a corner near my seat. There was a musical saw player (Amanda Aronczyk), a violinist (Bram Abramson), a saxophonist (Gordon), and an accordionist/singer (Jordana Rosen).

Any doubts about the ensemble were soon whisked away by its ethereal music, a unique mix of traditional Hebrew melodies and the eerie sounds of a gypsy roadside attraction. The haunting wavering of the saw was enriched by the slow screeching of the violin, the deep whine of the accordion, the bass of the sax, and the emotion-filled lyrics, to produce an entrancing atmosphere that seemed to leave everyone watching stunned and breathless. This was my introduction to the Jordi Monk Klezmar Contusion.

Frontperson Jordi Rosen is a 25 year old Toronto native who made her way to Montréal in 1989. "I just love it here, the people... mostly the people, I'm drawn to the friendliness," she confides. "I also love the look of the city; it's very calming."

Although she comes from a family not unfamiliar with music (her sister is a concert pianist), Jordi had never really performed in public until she moved to Montréal. She started by singing a few songs here and there, but it all came together about a year and a half ago when she picked up the accordion. This led to the formation of a trio called Jordi, Grayson and Bruce. Last summer they recorded a 15 minute demo tape (La Vie Bohème) that made its rounds about the city.

The music is heavily influenced by Jordi's

background: her father is a Polish Jew and her mother is Métis. "Basically I grew up with a Native Canadian mother who was and is actively involved in the formation of many Native organizations in the Toronto area. I often experienced the Thanksgiving Pow-Wows, and spent time at the Curve Lake Reserve near Peterborough, which was an exposure to different types of music [such as] the drumming," she recalls. "Also, the Jewish side definitely has an influence with the traditions, music, and Prayers.... My father has a great love of languages and different types of music and that's reflective in me, because I like to sing in different languages and styles."

Spirituality is also a big part of Jordi's work. The influence of Judaism and her Native Canadian roots play a role in her music; however, she is also very much into astrology and Tarot. She believes the Tarot allows her to get an insight into people and herself that other things might not allow her to. She describes Tarot as a means of discovering one's personality and understanding one's moods. Also, the music takes on a spiritual tone when Jordi talks about its soothing and therapeutic qualities.

"[My singing/music] is very therapeutic," she comments. "I find myself recommending music to other people, or writing — any form of release. 'Cause, say I'm in a bad mood one day and I pick up the accordion, I feel happier.... Actually, I started writing because of a friend of mine who died when I was sixteen. The first song I ever wrote was about him ('Twenty-five'). It was very much like saying good-bye; writing the song allowed me to move on."

Although relatively new to the local Montréal scene, Jordi finds it to be very open to new talent, and one that is also quite com-

fortable, but she does notice a certain lack of promotional support for the local talent: "I think there is a lot of potential, a lot of wonderful musicians out there who just need the opportunity to expose themselves. Right now, it's very much a passing on, word of mouth



JORDI — DREAMY, TRANCE-LIKE, ETHEREAL

[type of promotion].... I guess it's up to the papers, like *Voir* or the *Mirror*, to promote the local scene.

"There is a modesty I find about Montréal musicians," she notes. "Sometimes I meet someone, and they won't even mention their talent. When I do see them, I go, 'Wow, why have you been hiding this little treasure?' But

I guess that's part of the mystique.... Montréal is a really entrepreneurial city — it's up to you to take the future into your hands and make the most of it."

Currently, Jordi is involved in two musical projects: the Jordi Monk Klezmar Contusion and Jordi, Grayson and Bruce. The former is very recent — in fact the performance I saw was their first live gig — while the latter, her main project, is the one Jordi has been involved with for over a year.

Jordi's love for the art translates into her live performances. "Music is definitely a passion, it's not for making money. I like making myself happy and other people happy.... I like being able to look at people and smile at them, to know that they are relating."

When I asked her for a quick description of her music, Jordi was a little at loss for a pin-point description. "It's very hard to categorize," she says, then pauses. "Maybe that's a good thing?... I don't know. Some people have said it is dreamy, trance-like, ethereal. Mainly they're love songs... actually, my middle name, Sagii, means Love in Ojibwa."

Whatever her brand of music, Jordi's songs are definitely something to hear. Her live performances only serve to enhance the music, involving the audience and carrying them along as it makes its journey through history and spirituality. So, if ever you find yourself in a bar where a small ensemble of musicians is congregating in a corner grab a seat and take a listen — you won't be disappointed.

Jordi will be playing with Jordi, Grayson and Bruce at the McGill Daily benefit party at Bistro 4 on Thursday, March 13 and at the Monkey House on April 3rd.

eventS

Thursday, March 6

- The first francophone electoral debate will take place at 12h30 in the Alley.

Friday, March 7

- Launch Party at Sky Club for McGill Queer Pride Week. 1474 Ste. Catherine East

Monday, March 10

- Queer Women's Health Workshop, 18h, Shatner, RM107/108.

- Queer Men's Health Workshop on issues including safer sex, homophobia in health settings, body image, 19h, Shatner 107/108.

- Film Screenings of *Stonewall* and *The Incredibly True Adventures of Two Girls in Love*, Douglas Hall Common Room, 3581 University.

- The Arts Undergraduate Society sponsors an SSMU all-candidate debate in Leacock 232, 13h. Reception to follow.

- The Hillel Jewish Student Center lunch-time lecture series with Professor Gershon Hundert: "Spanish Inquisition — the Fate of the Sephardic Jew," 3460 Stanley St., 13h-15h30. Info: 845-9171

Tuesday, March 11

- Open Mike Night for McGill Queer

- Pride Week, 19h, Alley, Shatner Basement.

- McGill Department of History Staff/Student Seminar Series presents Dr. Yitzhak Kerem from the Hebrew University of Jerusalem: "Greek Jewry in the Holocaust" at Thomson House (Blue Boardroom, 3rd floor), 16h.

Thursday, March 13

- Sexual Assault & Queer Relationships workshop, 18h30, Shatner 107/108.

Beyond

- The Black Coalition of Québec invites you to observe the International Day Against

- Racism by visiting The Black Cemetery "Nigger Rock" to call for its declaration as a historical site. March 23 at 13h, Saint-Armand Station, Eastern Townships. Transportation, info: 489-3830.

Ongoing

- McGill University Photographic Society holds "Photo Contest '97." Deadline for submissions: March 15. Info: 398 6786.

- Montréal Sexual Assault Centre is currently recruiting bilingual women volunteers. Info: 934-4504 / 934-0505, ext. 452.

Sara Craig's Miss Rocket

Sky High Art on E-CD

by Mike Cullen

Some people know that multimedia is supposed to cross the boundary of sight and sound to provide new experiences, but what people want to know is, "is it fun?" Sara Craig's new enhanced CD is BIG fun. Her music is somewhat engaging, but the enhanced additions that you can run on your computer are a real treat and show off some of Craig's persona and creativity to boot. You can play with some of the obvious features for some time and search for the more obscure ones for extra enjoyment.

Sara Craig's Miss Rocket allows you to do other things than just press buttons and watch the results. In one section of the program, she lists the lyrics of the songs on a water surface background - but you have to grab one of the rocks lying about and drop it in the water to see them. One by one, the unlabeled songs pop up after a delightful splash and ripple in the

water where you dropped your rock. Read the lyrics and poke your finger in the water at the same time - the interface is that intuitive.

Another little segment that had me hooked for quite some time is a visual/aural word game that starts with a blank canvas. Moving

intersection of which gives you two word-sounds. All this while coloured stick patterns play horizontally and vertically in the background; forming an aural art composition that is partly Sara Craig's and partly yours.

In yet another part, you can send animated rockets crashing into a moon. Pictures with voice descriptions and videos appear after each for you to watch and listen to.

All this is interlaced with pictures of Sara Craig when you change sections. These are accompanied by little quips or challenges like "When you look up in the sky, what do you see?"

The pictures and video clips to be found in the various nooks of the E-CD are different in that they reveal a lot about Sara Craig's life, making her work different from the many enigmatic music artists to which fans are accustomed. Photos from her childhood, personal artwork and tidbits about Craig's phi-

losophy of life are included.

Sara Craig's Miss Rocket E-CD distinguishes itself in that it is what every music fan has been looking for - a way to get closer and know more about an artist than a regular album allows.

Sara Craig's *Miss Rocket* is available on Attic Records



*off the
darkroom
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Plateau Terror by Lori Braun



CALL FOR NOMINATIONS

1997 AWARD FOR EXCELLENCE IN SERVICE

FACULTY OF GRADUATE STUDIES AND RESEARCH

The Faculty of Graduate Studies and Research is pleased to invite nominations for the 1997 Award for Excellence in Service. This award was created in 1992 to recognize outstanding contributions by members of the administrative and support staff of the University in the service of graduate studies and research. This year's recipient will be honoured at the April 11 meeting of Graduate Faculty Council.

All members of the University's administrative and support staff involved in the support of graduate studies and research are eligible. It is suggested that nominated individuals have served a minimum of two years.

A selection committee consisting of academic, administrative and support staff will take into account such criteria as: dedication to one's unit, in the service of graduate studies and research, in a way that contributes to the University community; service beyond the call of duty; motivation of self and others; initiative; and significant achievement.

Any McGill staff member - academic, administrative or support - or graduate student may support a nomination. The letter of support should profile the nominee's contributions to graduate studies and research in the unit and in the University as a whole. A curriculum vitae is strongly recommended, and additional support letters (maximum six) will also be taken into consideration. A minimum of two signatures is suggested, and a broad base of support is encouraged.

To obtain a nomination form or more information, please contact the Office of the Dean of Graduate Studies, Room 308, Dawson Hall (phone: 3991, fax: 8257).

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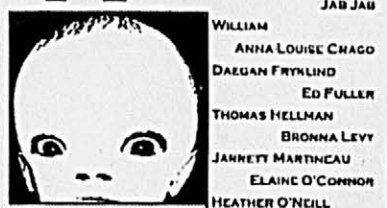
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

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